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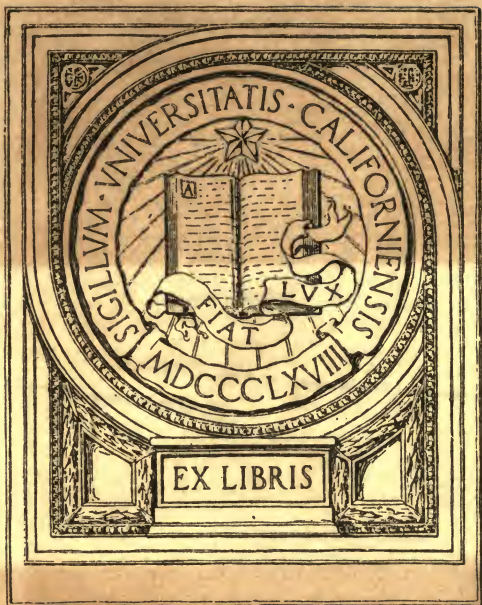


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# THE LATIN HEXAMETER



THE  
LATIN HEXAMETER

HINTS FOR SIXTH FORMS

BY

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## PREFACE

THIS little book is intended for the use of Sixth Forms in Public Schools. It is reduced to a cheaper, more simple, and graded form from a larger book adapted to the needs of teachers and advanced students at Universities. I have tried to fit the subject to a course of six terms (or two years), and to keep out any matter which might tend to draw attention away from the really important points. These pages are the result of kind criticism and suggestions offered by many sixth-form masters and college tutors, and, it is hoped, are such as may profitably be put into the hands of sixth-form boys. The plan of interleaving with blank pages for notes should encourage young students to make the subject thoroughly their own.

S. E. WINBOLT

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## INTRODUCTORY

### HOW TO USE THIS BOOK

THIS little book does not claim to cover the whole art of hexameter writing. Its object is rather to suggest some points worth studying from time to time and incorporating with what you glean from your reading of Vergil and composition lessons in class. Thus, it is obvious that a *sense of rhythm generally* cannot be taught by rule: it must be gradually acquired by *recitatio, recitatio, recitatio*. Read your Vergil aloud at all times, when preparing it, as well as in class. Learn your twenty or thirty lines of repetition a week, and so build up two or three long passages of some two hundred lines each, and have these always ready to flow off your lips at need.

Nor do these pages profess to deal with *Vergil's technique of phrasing*, or his *vocabulary*, though these, among other such points, are necessary to the equipment of the verse writer. For example, it is surprising how far a skilful use of apposition and of hendiadys will take you, and what a resource is the mastery of some forty of Vergil's characteristic epithets.

I suggest you use the book in this way. Each term take a chapter to make your own. If you have six periods set apart for Latin hexameters, use the first, third, and fifth in reading a third of your chapter, and inventing little exercises of two or three lines to illustrate the points in hand. In your Vergil lesson make a note of passages which illustrate them, translate the passages, and after a week's interval try your hand at retranslation. Having grasped the points, seize an opportunity in your next copy of hexameters to work in your new acquisitions. The order in which the chapters are placed is not necessarily *the* order; but so arranged they have been found by frequent experiment to work well, and I believe that certainly the first two chapters should be taken as they stand.

In this way in two years you will have learnt a great deal about the Vergilian hexameter, and become enthusiastic, it is to be hoped, for at least one noble literary form.

The *blank pages* should be used for recording

- (i.) Other lines (illustrating the points of the text opposite) you may meet with in your reading.
- (ii.) Successful lines which you may work out from the English, invent yourself, or have given you in fair copies.

Make yourself familiar with the *index of lines* on pp. 44-46.







## CHAPTER I

### (FIRST TERM)

#### PAUSES

WHEN, after some practice in Latin Elegiac verse, you are set to turn a passage into Latin hexameters, in order to dispel your sense of utter bewilderment, make the pauses both at the end and in the middle of lines the chief objects of your attention. Pauses make one of the two chief pillars on which the structure of the hexameter rests.

*Definitions.*—A *heavy* pause is one at which a long break, a *light* pause is one at which a short break must be made in reciting.

When a pause occurs after the end of a word which is also the end of a foot, it is called a *diaeresis*.

*Final Pauses.*—It is obvious that, if in a hexameter poem every line ended with a grammatical pause, the monotony would be intolerable. On the other hand, if a heavy pause occurred at the end only once in twenty lines, it would be difficult for a listener to recognise the metre. There must, therefore, be some balance in the matter of final pauses.

A safe general rule is that in a passage of about *twenty lines* there will be *five or six heavy final pauses*.

Complete lines are apt to occur singly, or in pairs, at the opening or close of a speech, subject, or complex period.

Until you have had some practice, a good standard for six lines from which to diverge slightly will be :—

1st line, Light pause.	4th line, Run on.
2nd „ Run on.	5th „ Light pause.
3rd „ Heavy pause.	6th „ Heavy pause.

Study at your leisure the following passages of Vergil for the pauses.

*Georgics* i. 1–42, 322–334, 370–378 ; iii. 146–151, 258–263.

*Aeneid* iv. 590–629 ; vi. 3–8 ; x. 51–62 ; xii. 928–952.

*Internal Pauses*.—All internal (that is, other than final) pauses may be used :—

- (a) Simply to secure a variety of rhythm ;
  - (b) With some idea of adapting sound to sense.
- You should aim at this latter use as often as possible.

Imitate the following :—

1. After first trochee (– ∪)

Hic plurimus ignis  
Semper, et assidua postes fuligine nigri.

At mater sonitum thalamo sub fluminis alti  
Sensit. Eam circum





Annis abundans

Exit, et obducto late tenet omnia limo  
 Si nulla est regio, Teucris quem det tua coniunx  
 Dura,

*Special use.*—The pause is used to give the trochaic word a special emphasis, and to express rapidity and suddenness (especially with verbs, e.g. *fulsit, haesit, pressit, rupit, torsit*).

2. After first dactyl (— ∪)

sata laeta boumque labores

Diluit ;  
saevitque iuventus  
 Effera.  
fungar inani  
 Munere.”

*Special Use.*—Verbs expressive of suddenness or decision : emphatic adjectives : closing of a speech.

3. After first spondee (— —)

turrinque tenebat ;

Turrin, compactis trabibus quam eduxerat ipse.  
divomque sibi posebat honorem,  
 Demens ! qui nimbos.  
Misenum in litore Teucri  
 Flebant,  
 Hasta sub exsertam donec perlata papillam  
 Haesit,  
(vox) exaudita silentes  
 Ingens,  
suosque  
 Ducunt (the slow motion of goats heavy with milk)









*Special Use.*—Rapid action—tragic excitement. A disyllable should precede the pause : e.g. *ruit, rapit, locus, calor*, etc.

7. After  $2\frac{1}{2}$  feet ( $- \text{—} | - \text{—} | -$ )

Aeternumque vale.”

Aeolus haec contra : “Tuos, o regina, quid optes

Fas et iura sinunt : rivos deducere nulla

Religio vetuit,

This is a natural and favourite resting-place, and may be used in about one line in seven.

*Special Use.*—Speech ending or introduction, with heavy pause.

8. After third trochee ( $- \text{—} | - \text{—} | - \text{—}$ )

Parce metu, Cytherea : manent immota tuorum

Huc, pater o Lenae, (tuis hic omnia plena)

Tum Zephyri posuere : premit placida aequora pontus

Cui Iuno submissa :

The pause is pretty as an occasional variety.

*Special Use.*—Greek word suggesting the Greek pause—a softening or calming effect.

9. After  $3\frac{1}{2}$  feet ( $- \text{—} | - \text{—} | - \text{—} | -$ )

Quippe solo natura subest.

Sacra deum sanctique patres

Incipit Aeneas heros : “Non ulla laborum.

In regnis hoc ausa tuis.”

Quippe ubi fas versum atque nefas.

An important pause which may be frequently used.

*Special Use.*—The space before the pause is well adapted for the expression of stress-pieces, i.e. catch-phrases, truisms, proverbial sayings—speech-endings and introductions—indignation, scorn, and rhetorical point generally.

10. After fourth foot (— ∞ | — ∞ | — ∞ | — ∪ ∪).  
Diaeresis.

Heu, heu quid volui misero mihi? Floribus austrum  
Sed frumenta manu carpes sata: nec tibi fetae  
Per gentes humilis stravit pavor: ille flagranti  
Martius a stabulis rapuit lupus. Undique clamor

As a variety in rhythm the pause may be used in moderation to imitate a pause common in Greek pastoral poetry.

*Special Use.*—To be imitated in striking passages of tragic or unusual import. The pause should, as a rule, be significant, heavy, and preceded by a disyllabic word.

11. After fifth trochee (— ∞ | — ∞ | — ∞ | — ∞ | — ∪)

Hic vertex nobis semper sublimis: at illum  
Sub pedibus Styx atra videt Manesque profundi.

Multi ante occasum Maiæ coepere: sed illos  
Expectata seges vanis elusit aristis.

Et nunc omne tibi stratum silet aequor, et omnes,  
Aspice, ventosi ceciderunt murmuris auræ.

Ante etiam sceptrum Dictæi regis, et ante





*Special Use.*—(i.) Very effective occasionally to express antithesis, and sharp transition from one idea or subject to another: mainly a heavy pause.  
(ii.) A very pretty pause where the end of the line repeats, by way of echo, a word already occurring in the line.

12. After the fifth foot. Diaeresis. In all cases a dactyl precedes.

Germanum fugiens. Longa est iniuria, longae

Non iniussa cano. Si quis tamen haec quoque, si quis  
Captus amore leget

Acceleremus, ait. Vigiles simul excitat. Illi

Nullane iam Troiae dicentur moenia? Nusquam.

*Special Use.*—(i.) A pretty pause (light), with repeated word, as fifth trochee pause.

(ii.) It well depicts, by the sudden pull-up of the diaeresis, strong feeling and excitement. A heavy pause. Both are somewhat rare, though effective.

## CHAPTER II

### (SECOND TERM)

#### RHYTHMICAL STRUCTURES

WE said that pauses were one pillar of the hexameter edifice; the other is the arrangement of words in symmetrical or corresponding order.

The most constant arrangement is :—

— — — adjective | — — — noun.

Thus

Tityre, tu *patulae* recubans sub tegmine *fagi*  
Silvestrem *tenui* musam meditaris *avena*.

Bucina cogebat *priscos* ad verba *Quirites*

*Puniceo* stabis duras evincta *cothurno*.

*Aeternam* moriens *famam*, Caieta, dedisti.

This symmetry of noun and adjective is *the* distinctive feature of Latin poetry. Consequently you should spare no pains to master it without delay.

We will notice some of its more effective types from a grammatical point of view.

Imitate the following :—

- (i.) An *appositional phrase* intervenes between adjective and noun.







Nec tamen interea *raucae*, *tua cura*, *palumbes*.  
Tantum inter *densas*, *umbrosa cacumina*, *fagos*.

(ii.) Or an *ablative absolute*.

Aut ibi *flava seres*, *mutato sidere*, *farra*.

(iii.) Or a *vocative*—a very pretty effect.

*Tumidis*, *Bumaste*, *racemis*

Per *magnos*, *Nise*, *Penates*.

(iv.) A *parenthetical clause*.

Pollio amat *nostram*, *quamvis est rustica*, *Musam*

Hinc sinus *Herculei*, *si vera est fama*, *Tarenti*.

*The Golden Line*.—It is obvious from these examples that *adjectives* tend to rise to the *beginning*, *nouns* to sink to the *end* of the line.

The perfection of this arrangement is the case in which two adjectives are found at the beginning of the line, two nouns at the end, with a verb in the middle. This is known as the “golden line.” This perfect balance produces very musical lines; e.g. :—

Mollia luteola pingit vaccinia calta.

Grandiaque effossis mirabitur ossa sepulcris.

Incultisque rubens pendebit sentibus uva.

When you can write such lines with ease, use them rarely, and so with effect.

*Avoidance of Assonance*.—It is a corollary of the principle of separation that two or more words ending

in long vowel sounds like *-as*, *-os*, *-is*, *-orum*, etc., should practically always be kept apart.

Contrast the irritating effect of

Consilio indu foro lato sanctoque senatu (Ennius)

with the Vergilian lines

Squalent abductis arva colonis.

Et simulacra modis pallentia miris.

*Parallelism of expression.*—Read aloud to yourself the following :—

Obscenaque canes importunaeque volucres

Arbuteos fetus montanaque fraga legebant

Flumina iam lactis, iam flumina nectaris ibant.

Per silvas : tum saevos aper, tum pessima tigris.

Carpamus : dum mane novom, dum gramina canent.

Di patrii, servate domum, servate nepotem.

These lines illustrate a fundamental point in Vergil's style. This parallelism is *the* secret of the majesty and serenity of Vergilian verse.

In the last three lines the phrases supplement and illustrate each other. This leisurely lucidity is a great charm.

*The Tripartite Line.*—The three last lines also illustrate the pretty effect gained by a threefold division of the line according to sense.

Nudus ara : sere nudus : hiemps ignava colono.

Delitui, dum vela darent, si forte dedissent.





Obstipui, steteruntque comae, et vox faucibus haesit.

Arboribus : crescent illae, crescetis, amores.

*Five-worded and four-worded lines.*—A dignified and weighty effect is produced by lines of five or four words—the latter being the rarer and weightier ; e.g. :—

Praecipue infelix pesti devota futurae

Deprensus olim statio tutissima nautis.

Laomedontae luimus periuria Troiae.

Obscenaque canes importunaeque volucres.

Auctorem frugum tempestatumque potentem.

Compare Milton's "Irrecoverably dark, total eclipse," and Shakespeare's "The multitudinous seas incarnadine."

*Repetition.*—You are aware of the value of repetition in Elegiac verse as a musical device. Vergil uses it most artistically in the hexameter.

It is chiefly useful as a means to the avoidance of the prosaic enumerative style of such lines of Lucretius as :—

Ossa, cruor, venae, calor, umor, viscera, nervi.

Volneribus, clamore, fuga, terrore, tumultu.

Repeat verbs, nouns, and occasionally *emphatic* adjectives and adverbs.

*Salve*, sancte parens, iterum : *salvete*, recepti

Sed *fugit* interea, *fugit* irreparabile tempus

*Vela* facit tamen, et *velis* subit ostia plenis  
*Ingentemque* Gyas *ingenti* mole Chimaeram  
*Semper* hiemps, *semper* spirantes frigora Cauri.

But the most effective type of repetition is *the threefold repetition of a word within a couplet*. This especially invites imitation ; e.g.—

*Urit* enim lini campum seges, *urit* avenae,  
*Urunt* Lethaeo perfusa papavera somno.

*Hunc* decus egregium formae movet atque iuventae,  
*Hunc* atavi reges, *hunc* claris dextera factis.

*Non* umbrae aliorum nemorum, *non* mollia possunt  
Prata movere animum, *non* qui per saxa volutus, etc.

But one instance is enough in a copy of twenty lines.







## CHAPTER III

### (THIRD TERM)

#### THE BEGINNING AND THE END OF THE VERSE

YOU have now seen how the hexameter is affected by grammatical pauses and by the musical arrangement of words and phrases.

We will now consider what differences will result from various arrangements in the line of dactyls and spondees.

A. *The beginning of the verse* (i.e. the first four feet).

*The first foot* should mostly be a dactyl (not necessarily a dactylic word).

*Acrior* aut Boreae penetrabile frigus adurat.

*Excoquitur* vitium atque exsudat inutilis umor.

Occasionally a spondee (but not a spondaic word, except as below).

*Ignarosque* viae mecum miseratus agrestes

*Surgamus* : solet esse gravis cantantibus umbra

*Initial spondaic word* (considered apart from first spondaic pause). This must not be used unless the word is (α) Descriptive, (β) Emphatic.

(α) *Instant* ardentēs Tyrii

*Fortes* invertant tauri

*Sternunt* se somno diversae in litore phocae.

*Torpent* mole nova

*Spargens* unida mella soporiferumque papaver.

*Regis* Romani.

The spondaic word describes effort, strength, slowness, drowsiness, dignity, solemnity, hesitation, pathos, and kindred notions.

(β) *Demens* qui nimbos

*Nulli* fas casto

*Tantae* molis erat Romanam condere gentem.

*Illi* victor ego (=in his honour)

*Ipsis* est aer avibus non aequos.

*Primus* vere rosam atque autumnō carpere poma.

*Omnis* quam chorus et socii comitentur ovantes.

The emphatic often overlaps the descriptive use. But certain words which are naturally emphatic have a special liking for the first foot: e.g. *demens*, *ille*, *ingens*, *ipse*, *nullus*, *omnis*, *primus*, *talis*, *tandem*, *tantus*, *solus*, *unus*. Remember this dozen and use them in first foot for variety.





*Dactyls and Spondees in the first four feet.*—This is an important matter in which the ear, trained by continual reading and learning of hexameter verse, is the best guide. But it is well to point out certain well-established facts.

D = dactyl, S = spondee.

The six combinations most common in Vergil are here arranged in order of frequency.

(1) DSSS; (2) DDSS; (3) DSDS; (4) SDSS; (5) SSSS; and (6) DDDS. (These six out of the sixteen possible combinations account for 60 per cent of the lines.)

Obviously these are the types to imitate: e.g.

(DSSS) Lumina, labentem caelo quae ducitis annum

(DDSS) Dum sedet et gracili fiscellam texit hibisco.

(DSDS) Quid faciat lactas segetes, quo sidere terram

(SDSS) Ter centum nivei tondent dumeta iuveni.

(SSSS) Eductam tectis, unde omnis Troia videri.

(DDDS) Virgea praeterea Celei vilisque supellex

The two points to note are, the strong tendency of the *first foot* to be a *dactyl*, and of the *fourth* to be a *spondee*.

Vergil's standard line might be thus represented:—

1	2	3	4
D	S	S	S

The spondaic fourth holds the rhythm in check, preventing the line ebbing too rapidly, gives point by way of contrast to the necessary dactylic fifth,

and generally imparts much of its dignity to the Vergilian hexameter.

Here is a passage of ten lines from *Georgics* i. (ll. 43–52) which should be learnt so that you may carry with you the prevailing rhythm.

Vere novo gelidus canis cum montibus umor	DDSS
Liquitur, et Zephyro putris se glaeba resolvit,	DDSS
Depresso incipiat iam tum mihi taurus aratro	SDSD
{ Ingemere, et sulco attritus splendescere vomer.	DSSS
{ Illa seges demum votis respondet avari	DSSS
{ Agricolae, bis quae solem, bis frigora sensit ;	DSSS
{ Illius immensae ruperunt horrea messes.	DSSS
{ At prius ignotum ferro quam scindimus aequor,	DSSS
Ventos et varium caeli praediscere morem	SDSS
Cura sit, ac patrios cultusque habitusque locorum,	DDSD

Notice here, the first two lines of type 2, and five consecutive lines of type 1.

Marked departures from the normal combinations in the direction of preponderating spondees or dactyls, or a quick alternation of both generally have some descriptive purpose.

(i.) *Spondaic Lines.*

When Ajax strives some rock's vast weight to throw,  
The line too labours, and the words move slow. (Pope.)

Illi inter sese multa vi brachia tollunt (effort)

Nunc huc ingentes, nunc illuc pectore curas (weight of care)

Maerentem abiungens fraterna morte iuvenum (dejection)

Mater, Cyrene mater, quae gurgitis huius (pathos).







It nigrum campis agmen, praedamque per herbas  
Convectant calle angusto : pars grandia trudunt  
Obnixae frumenta umeris. (Stately procession of ants)

Et sola in sicca secum spatiaturo arena (mock stateliness)

Moliri et longo fessi discedere bello (monotony)

*N.B.*—In all cases the effect is heightened by elisions.

(ii.) *Dactylic Lines.*

Not so, when swift Camilla scours the plain,  
Plies o'er the unbending corn, and skims along the  
main. (Pope.)

Pulverulenta fuga glomerant montesque relinquunt (the speed  
of stags)

Quadrupedante putrem sonitu quatit ungula campum (a  
galloping horse)

Atque levem stipulam crepitantibus urere flammis (light  
stubble and shooting flames)

Subito cum creber ad aures

Visus adesse pedum sonitus, genitorque per umbram etc.  
(sound of hurrying footsteps)

Illa levem fugiens raptim secat aethera pinnis (speed and  
flurry)

(iii.) *Alternating Dactyls and Spondees.*

“In correspondence with some transition in the  
nature of the imagery or passion.” (Coleridge.)

Vix ea fatus erat, quom̄ circumfusa repente  
Scandit sē nūbēs et in aethera purgat apertum.

(The delay of the shifting clouds, and the sudden change to  
clear open sky.)

Tām m̄ulta īn tēctīs crepitans salit horrida grando  
(Hailstones falling heavily, then rattling and dancing.)

In both these instances we have SSDD, a rare combination except for descriptive purposes.

Turrim in praecipiti stantem summisque sub astra  
Eductam tectis, unde omnis Troia videri ;

Sedibus, impulimusque : ea lapsa repente ruinam  
Cum sonitu trahit, et Danaum super agmina late, etc.

(These lines are descriptive of a tower falling on the Danai. The first two describe its solidity, the second two its toppling and falling.)

Saxa per et scopulos et depressas convalles.

(Animals leaping over boulders and galloping down level valleys.)

B. *The End of the Verse* (i.e. the last two feet or dipod).

Here are examples of the *normal* hexameter ending :—

1. ubera tendunt
2. lacte saporem
3. lapsus ad ossa
4. aut mala tactu
5. fontibus, et dum :

or, with the word connected with the fourth foot :—

6. silvestribus apros
7. postrema, sed una
8. compesce priusquam
9. avertere et inter
10. incursusque luporum

Of these 4 and 5 may be used only under special conditions.





Abnormal endings should be used occasionally as an ornament (in Vergil about 3 per cent).

*Spondaic Fifth Foot*:—

Cornua velatarum obvertimus antemnarum  
 Quis angusta malis cum moenia vexarentur  
 Constitit, atque oculis Phrygia agmina circumspexit.  
 Ac lucus late sacer additur Anchiseo  
 Armatumque auro circumspicit Oriona

---

Tunc ille Aeneas, quem Dardanio Anchisæ  
 Nereidum matri et Neptuno Aegæo  
 Muneribus, tibi pampineo gravidûs autumnno  
 Pro molli viola, pro purpurea narcisso.

It will be seen that (i.) the *fourth foot must be a dactyl*—except in cases of special descriptive effect; (ii.) that the end of the fifth foot should not coincide with the end of a word, that is, that the *line should end with quadrisyllables or trisyllables*.

Use here (i.) Greek proper names; (ii.) Greek common nouns; (iii.) descriptive words, e.g. *Ante tibi Eoæ Atlantides abscondantur*, and *Saxa per et scopulos et depressas convalles*.

Otherwise restrict yourself to the words used in this way by Vergil.

*Pentesyllables and Quadrisyllables*.—These are to be used very sparingly. Note the following:—

Pastorum Musam Damonis et Alphesiboci.

perfractaque quadrupedantum  
Pectora pectoribus rumpunt.

Amphion Dircaeus in Actaeo Aracintho.

Aetas Lucinam iustosque pati hymenaeos.

Munera sunt, lauri et suave rubens hyacinthus.

Lamentis gemituque et femineo ululatu

Oderit. At socii multo gemitu lacrimisque.

Both pentsyllables and quadrisyllables must be (i.) proper names, or (ii.) specially descriptive words. The most common cases of quadrisyllables are Greek common nouns like *hymenaeus*, *hyacinthus*, *elephantus*, *terebinthus*, *cyparissus*, *panacea*.

### *Two Disyllables.*

Devolat, et supra caput adstitit : Hunc ego Diti  
Sacrum iussa fero.

Cum placidum ventis staret mare : non ego Daphnim  
Iudice te metuam.

Parcite, oves, ninium procedere : non bene ripae  
Creditor.

Optabis nato funus pater. Hei mihi, quantum  
Praesidium, etc.

Caeca regens filo vestigia. Tu quoque magnam  
Partem opere in tanto, etc.

Use this ending under these conditions :—

- (i.) The two disyllables preceded by a monosyllable,  
itself preceded by a pause (mostly heavy).







- (ii.) No stop at the end of the line.  
 (iii.) The monosyllable is connected in sense and emphasis with what follows.

*Two Monosyllables or one Monosyllable.*

Traxerit ad letum patriae sub moenibus ! O gens  
 Infelix

Tamen haec quoque, si quis

Inserat.

Aeris rauci canor increpat, et vox

Auditur.

Videt oscula, quae non

Est vidisse satis.

Astrum quo segetes gauderent frugibus, et quo  
 Duceret.

Cum rapidus sol

Nondum hiemem contingit equis.

Unus qui nobis cunctando restituis rem.

Sabellicus exacuit sus.

Massylique ruont equites, et odora canum vis.

Implicuere inter se acies, legitque virum vir.

Semiputata tibi frondosa vitis in ulmo est.

With *two monosyllables* there should be a pause before the last foot, but none after it. Note the case of echoed word, and cf. Pauses 11 and 12.

With *one monosyllable* the rhythm forcibly calls the attention of the reader to something out of the ordinary. Use this ending to produce an effect of suddenness, e.g. *ruit nox*; dignity, e.g. *cunctando restituit rem*; humour, e.g. *saepe exiguus mus*.

Use especially in this place the Ennian and Vergilian endings—*res*, *rex*, and *vis*.

*Est* with an elision as an ending is rather an ornament than otherwise; it should be followed by a final pause.

*Hypermetre*.—Hypermetre may be used rarely as a pleasing variety.

Iam iam lapsura cadentique  
Imminet assimilis.

Saltusque paludesque  
Usque ad Hyperboreos

Ignari hominumque locorumque  
Erramus.

Iamque iter emensi turres ac tecta Latinorum  
Ardua cernebant.

decoquit umorem  
Et foliis.

The safest case to use is a doubled *-que* or *-ve* (of course before a vowel in the next line), with no pause at the end of the line.

*The Last Word of the Line*:—

- (a) If the line ends with a final pause, its last word should be a strong one, usually either a verb or a substantive (Vergil's usage is about 60 per cent nouns, 30 per cent verbs). An adjective must not hold this place unless a predicate or emphatic.





- (b) If there is no pause at the end of a line, the last word may be any part of speech.

For exemplification of these two rules open your Vergil anywhere. To this rule, however, there is an exception for adjectives. The ending made up of an adjective preceded by a noun with a similar short ending, e.g. *ăă, ěě*, as *sole cadente, flumina nota* is to be avoided unless the adjective is emphatic. The inverse order—adjective, noun—is common and to be imitated: e.g. *sordida rura, lasciva capella, mortalia corda, aspera silva, liquentia mella, resonantia saxa*.

*The Length of the Final Syllable.*—The final syllable is preferably long. Apart from the case *sordida rura*, pure trochaic endings like *armă* should be very rare (about 4 per cent in Vergil).

## CHAPTER IV

### (FOURTH TERM)

#### THE MUSICAL ARRANGEMENT OF VOWELS, CONSONANTS, AND COMPOSITE SOUNDS

*Alliteration*.—Use alliteration (i.) to reproduce an alliteration in your English original—not necessarily by the same letter; (ii.) to produce a descriptive effect.

Notice the Vergilian intention in :

Vivida vis pervicit—venti vis verberat—

Vel violenta viri vis

(*v* : obviously, force).

Maeonia mentum mitra crinemque madentem

—Molle pecus mutumque metu.

(*m* : softness, effeminacy, weakness).

Tum Zephyri posuere : premit placida aequora pontus.

(*p* : calm).

Post, ubi iam thalamis se composuere, siletur

In noctem, fessosque sopor suos occupat artus.

(*s* : quiet, softness).

Depresso incipiat iam tum mihi taurus aratro

Ingemere, et sulco attritus splendescere vomer.

(*s* : glitter).

*f*, *r*, and *t* supply many of Vergil's alliterations.







*The Musical Use of Proper Names.*

Eruet ille Argos Agamemnoniasque Mycenae  
 Glaucō et Panopeae et Ino Melicertae  
 Phillyrides Chiron, Amythaoniusque Melampus.  
 Laomedontae luimus periuria Troiae.

Aim at imitating Vergil's skilful handling of sounding names according to the traditional usage of epic poems. See also Milton's *Paradise Lost*.

*Liquid Lines*.—Lines are generally smooth, liquid, and musical when every word ending in a consonant is followed by one beginning with a vowel and *vice versa*; e.g. :—

Ante sinistra cava monuisset ab ilice cornix.  
 Desine neque tuis incendere teque querellis.  
 Tityrus hinc aberat. Ipsae te, Tityre, pinus,  
 Ipsi te fontes, ipsa haec arbusta vocabant.  
 Omnibus umbra locis adero. Dabis, improbe, poenas.

Such perfectly pure lines will naturally not be very frequent, but a line is musical in so far as it approximates to this model.

Two negative rules must be given :—

- (a) Avoid harsh meetings of consonants, unless of course they serve some deliberate purpose.
- (b) Avoid harsh elisions of vowels—with the same reservation.

*The Proper Use of Elisions*.—Do not aim at

banishing elisions as you do in Elegiac verse. Imitate neither Ennius nor Lucan, who are too sparing in their use of elisions; but rather imitate Vergil, who makes an *artistic use of elisions*. [Ennius has about one elision in eight lines, Lucan one in seven, Virgil one in two lines.] He uses them with moderation as a foil to excessive smoothness, and sometimes by means of them produces deliberate effects.

The subject of elisions is a long and intricate one, but the following rules should be observed:—

1. Long vowels or diphthongs should be elided sparingly, except for descriptive purposes. Always elide them before long vowels or diphthongs.

Sed magno Aeneae.

2. Middle syllables (i.e. those ending in *-am*, *-em*, *-im*, *-om*, *-um*) also should be elided before long vowels or diphthongs. Avoid dactyls and cretics ending in *-m*.

Misenum Aeoliden.

3. Short vowels before long make the smoothest and the most frequent elisions: short *ē* and *ā* are most frequently elided.

Aridaque ora quatit.

4. Long vowels before shorts make the harshest and rarest elisions.

Per te ego.





5. Smooth elisions should be to harsh roughly as 5 : 1.

6. In the last two feet only smooth or light elisions are permissible.

eiectum litore, egentem

7. The best places in the line for elision are the second and third arses, and the fourth and first theses.

[*N.B.*—The *arsis* is the first syllable of the foot, the *thesis* is the second syllable of a spondee or either of the short syllables of a dactyl.]

Second arsis: Currentem ilignis.

Third arsis: Aut Hermi campo aut Lyciae.

Fourth thesis: Namque furens animi dum prorum ad saxa suburget.

First thesis: Ecce autem gemini.

8. Monosyllables should not be elided unless indeclinable or of irregular inflexion. Thus elide *me*, *te*, *se*, *iam*, *nam*, *tam*, *cum*, *num*, *tum*: but not *spem*, *spe*, *rem*, *re*.

The ear will be the best guide in this matter, but occasionally you should test your elisions in the light of the foregoing rules.

*Descriptive Use of Elisions.*—Use elisions, as spondees and dactyls, to help in the description of certain kinds of action and feeling.

Quos animosi Euri adsidue (vehemence).

Porta adversa, ingens, solidoque adamante columnae (magnitude).

Promissi ultorem, et verbis odia aspera movi (anger).  
 Monstrum horrendum informe ingens (horror).  
 Sublimem expulsam eruerent (violence).

In a battle scene, where vigour and impetuosity are looked for rather than refinement, a scattering of harsh elisions is in point. The tendency is for beginners with hexameters to be too shy of elisions.

*Synizesis*.—This name is given to the meeting of two vowels in the same word when for metrical reasons they have to make one syllable. The occasional use of this device is both a convenience and an ornament.

Puniceis ibant evincti tempora taeniis.  
 Non liquidi gregibus fontes, non gramina deerunt.  
 Quid deinde rogabo ?  
 Qui candore nives anteirent, cursibus auras.  
 Hic finis fandi. Solio tum Iuppiter aureo  
 Stelio, et lucifugis congesta cubilia blattis  
 Intexunt abiete costas  
 Sed tarda trementi  
 Genua labant.

It is safest to restrict yourself to words used in this way by Vergil. The three principles involved in the above examples are :—

- (i.) The contraction of two similar vowels into one long.
- (ii.) The second (long) vowel devouring the preceding (short).







- (iii.) The hardening of *i* and *u* before a vowel into a consonant.

*Dialysis*.—Dialysis is the opposite process to Synizesis. A consonant (*i* or *v*) becomes a vowel, or a diphthong is resolved.

Thus *persolūisse, siluac, aulāī, aurāī, pictāī*. *Alituum* (for *alitum*) seems to be due to false analogy.

*Hiatus*.—Vergil has a well-regulated use of hiatus in conscious imitation of Homer. Do not hesitate to use it under the conditions stated below.

Dardanio Anchisae

Sit pecori, apibus quanta experientia parcis.

Nereidum matri et Neptuno Aegaeo

Implevere : tenent olcae armentaque laeta.

---

Insulae Ionio in magno, quas dira Celaeno

Credimus ? An qui amant ipsi sibi somnia fingunt.

Here are exemplified two main uses :—

- (a) Where *in arsis* a long final vowel does not elide, and remains long.
- (b) Where *in thesis* a long vowel is not elided, but is shortened.

Except in the case of spondaic endings, the hiatus should be used in a principal caesura<sup>1</sup> and, often, corresponding with a sense pause. It is a pretty case when a Greek word or rhythm suggests the use of the hiatus.

<sup>1</sup> See p. 36 A.

## CHAPTER V

### (FIFTH TERM)

#### METRICAL CONVENIENCES

AMONG metrical conveniences note synizesis, dialysis, hiatus (see Chap. IV.), the lengthening and shortening of vowels, tmesis, syncope, and archaic forms.

*The Lengthening of Vowels of a Final Syllable.*

(a) Que

Liminaque laurusque dei.  
Spiculaque clipeique  
Lappaeque tribulique  
Terrasque tractusque maris.  
Tribulaque traheaeque

*Que* must be lengthened only under these conditions :—

- (i.) In arsis, specially the second.
- (ii.) The *-que* is repeated immediately.
- (iii.) The following word begins with two consonants, a liquid, or a sibilant.
- (iv.) The word to which *-que* is attached should not be a monosyllable, and short syllables frequently precede the *-que*.





(b) Forms of verbs, nouns, and adjectives.

Tityrus hinc aberat : ipsae te, Tityre, pinus  
 Versibus ille facit : aut si non possumus omnes  
 Nam inculta videt, hominesne feraene.  
 Per terram, et versa pulvis inscribitur hasta  
 Luctus, ubique pavor, et plurima mortis imago.  
 Graius homo, infectos linquens profugus hymenaeos  
 Muneribus, tibi pampineo gravidus autumnno

These lengthenings are due to archaic prosody or imitation of Greek rhythm. It is safest to limit yourself to words and forms used long by Vergil.

*Of a First Syllable.*—Vergil used long the first syllables of *rēligio*, *rēliquiae*, *rettulit*, *reppulit*, *Italia* (adjective *Italus* short), *cōnubium*.

*SP, SC, ST.*—Never use a short vowel—either as short or long—before SP, SC, ST.

*The Shortening of Vowels :—*

(a) In the middle of a word.

Stetēruntque comae, constitērunt, miscuērunt, fuērunt, tulērunt, horruērunt, praebruērunt, etc.

(b) Of the second syllables of words (by a law of archaic prosody).

Egō, duō, modō (adv.), postmodō, dummodō.

*Tmesis*.—In two degrees.

(a) *-que* alone separating the two parts of a word.

*Inque salutatum linquo*  
*Inutilis inque ligatus*  
*Interque legendae.*

(b) Wider separation.

*Iamque adeo super unus eram*  
*Circum dea fudit amictu*  
*Quo me decet usque teneri ?*  
*Quae me cumque vocant terrae.*  
*Hac celebrata tenus.*

*Syncope.*

Oraculum, gubernaculum, periculum, repostus, suppostus, impostus, prendere, aspris (=asperis), porgere.

*Contraction.*

Admorunt, extinxem, finxe (=finxisse), vixti (=vixisti), lenibant, nutribant, insignibat, polibant, etc.

*Archaic Forms.*

Fervĕre, fulgĕre, tergĕre, stridĕre : and passive infinitives, defendier, admittier, dominarier, farier, immiscerier, citarier.







## CHAPTER VI

(SIXTH TERM)

### CAESURAS AND DESCRIPTIVE VERSE

*CAESURAS.*—In composing, your general sense of rhythm gained from reading aloud and learning passages of Vergil by heart will be your best guide in the matter of caesuras. Except in a very few cases you cannot compose your line with a view mainly to caesuras. Caesuras are not so much a positive guide as a negative test. But *as a negative test they are very important.* Often the rhythm of a line will appear strange, and you cannot tell what is wrong until you have probed the caesuras.

On this subject I give a minimum which should be thoroughly understood and brought to bear on your composition.

*Definition.*—A (strong) caesura is a rhythmic break, incision, or pause occurring after a long syllable, which is at once the last syllable of a word and the first of a foot; e.g. :—

Armatam | saevi | Parthus | quam felle veneni.

A *weak* or *trochaic* caesura is one in which the

pause follows not the first syllable of a spondee or dactyl, but the trochee contained in a dactyl, i.e. after a long and a short (— ∪); e.g. :—

Sole | cadente | iuvenus | aratra | relinquit  
in arvo.

The *raison d'être* of the caesura is

- (i.) To prevent the monotonous impression of a number of metrically disconnected words, as in

Sparsis hastis longis campus splendet et horret  
(Ennius).

- (ii.) To prevent the ear of the listener or the attention of the reader from tiring by hearing or reading a long line without break. The rhythmical pause is naturally placed towards the middle of the verses, and often coincides with a sense pause.

We must know

- (A) What are the more important caesuras.  
(B) Which combinations of caesuras are mostly to be used.  
(C) What effects are produced by the use of certain caesuras.

A. *Important Caesuras*.—The principal caesuras are (in order of importance)  $2\frac{1}{2}$ ,  $3\frac{1}{2}$ ,  $1\frac{1}{2}$ , 3 trochee.

Of these  $2\frac{1}{2}$ ,  $3\frac{1}{2}$ , and 3 trochee, being so near the middle of the line, provide a natural resting-place





for the voice; but they are still more important as *promoting the discrepancy in the first four feet of word accent and metrical stress*; e.g. :—

3 trochee.

Et saevas inferte | faces, sacer effera raptet

Let A = word accent (which in Latin falls on the penultimate syllable if the last syllable is long, and on the antepenultimate, if the last is short).

Let S = metrical stress.

$$\begin{array}{cccccccccccc} S & A & S & A & S & A & S & A & S & A & S & A \\ \text{Et sae} & \text{vas in} & \text{ferte} & \times & \text{fac} & \text{es, sacer} & \text{effera} & \text{raptet.} \end{array}$$

The strife of word accent and metrical stress is maintained until a reconciliation is effected in the last two feet.

Lines in which the  $2\frac{1}{2}$  caesura is dominant, are to those in which  $3\frac{1}{2}$  has most authority as 3 to 1.

Other caesuras are not important and more rare; e.g. :—

1 trochee, 2 trochee, 4 trochee,  $4\frac{1}{2}$ , and 5 trochee.

B. *Combinations of Caesuras*.—The large majority of Vergil's lines are rendered organic and musical by the presence of the principal caesuras.

There are four chief combinations, all containing  $2\frac{1}{2}$  as the dominant caesura.

(i.)  $1\frac{1}{2} + 2\frac{1}{2} + 3\frac{1}{2}$

Italiam || fato ||| profugus || Lavinaque venit.

This arrangement occurs in rather more than 1 line in 3.

(ii.)  $2\frac{1}{2} + 3\frac{1}{2}$ .

Sed si tantus amor ||| casus || cognoscere nostros

About 1 in 4.

(iii.)  $1\frac{1}{2} + 2\frac{1}{2}$ .

Luctantes || ventos ||| tempestatesque sonoras

About 1 in 7.

(iv.)  $2\frac{1}{2}$  alone.

Aspice ventosi ||| ceciderunt murmuris aerae

About 1 in 11.

Thus lines with the above arrangements make up about 82 per cent of Vergil's lines.

There are 6 or 7 other combinations, but they are so rare as not to be worth mentioning here.

Until you are sure of yourself in point of caesuras, sometimes test your composition when finished in comparison with the lines just quoted. To gain facility in caesura analysis try your hand on twenty lines taken at random from Vergil.

Thus *Aeneid* iii. (506-524), nineteen lines, yields :

Combination	i.	5 lines
„	ii.	8 „
„	iii.	4 „
„	iv.	2 „

All the lines contain  $2\frac{1}{2}$ .

C. *Effects produced by certain Caesuras or Combinations of Caesuras.*







- (i.)  $3\frac{1}{2}$  coincident with a sense pause represents tragic excitement.

Note three cases in a passage of five lines (*Aen.* xii. 451-455):—

Qualis ubi ad terras abrupto sidere nimbus  
It mare per medium : miseris, | heu, praescia longe  
Horrescunt corda agricolis ; | dabit ille ruinas  
Arboribus, stragemque satis : | ruet omnia late :  
Ante volant sonitumque ferunt ad litora venti.

- (ii.) 3 trochee produces an effect of smoothness, languor, calm.

Tempora cunctantique | natantia lumina solvit.  
Spargens umida mella | soporiferumque papaver.  
Praecipitant, suadentque | cadentia sidera somnos.

- (iii.) 2 trochee and 3 trochee produces an impression of hurry.

Una Eurusque Notusque ruont creberque procellis

- (iv.) Lines with one caesura only tend to have a grandiose ring.

Panditur interea | domus omnipotentis Olympi.  
Magnanimi | Iovis ingratum ascendere cubile

- (v.) The absence of caesura after the first two feet can be used very effectively.

Scilicet omnibus est labor impendendus, et omnes  
(A series of harsh hammer blows describing the deliberate insistence of the writer.)

So also in

Linqui pollutum hospitium, et dare classibus aequor.

Insontem infando indicio, quia bella vetabat.

Sublimem expulsam eruerent : ita turbine nigro.

In the line

Et cum frigida mors anima seduxerit artus,

the absence of caesura after 1 and 2 helps to throw emphasis on *mors*.

So with *Scilicet omnibus est labor impendendus*, a tremendous emphasis is reserved for *impendendus*.

*DESCRIPTIVE VERSE*.—It will be convenient to summarise here some of the devices used by Vergil to make his verse fit closely to the idea to be conveyed.

When you are set down to a passage of English, one of the first things you should do is to consider which of the following devices can be adapted : viz. the caesura, the smaller rhythm of the arrangement of feet in the line, the larger rhythm of pauses throughout a passage, the use of vowels and consonants, elisions, and the beginnings and endings of lines.

We will group our resources under a few headings most likely to be required.

- (i.) *Softness, languor, supineness, tenderness, effeminacy, smoothness, calm, and kindred ideas.*





Caesura, 3 trochee — quadrisyllabic ending — dactyls — pure (liquid) line — freedom from elision, etc.

- (ii.) *Dignity, grandiose slowness, solemnity, stateliness, seriousness.*

$2\frac{1}{2} + 3\frac{1}{2}$  caesuras—only one caesura in line —first spondaic pause—initial spondee —spondaic verse —spondaic ending — monosyllabic ending — four- or five-worded line, etc.

- (iii.) *Sudden check, jerky pull-up.*

Caesura, 3 trochee, followed by a word ( $\sim - -$ )—fourth foot a spondaic word—pause, fourth spondaic diaeresis, any diaeresis, after first spondee or dactyl — monosyllabic ending, etc.

- (iv.) *Tragic excitement, strong feeling, hurry.*

Pauses: first spondaic, second dactyl,  $3\frac{1}{2}$ , fourth dactylic diaeresis, 1 trochee, 1 dactyl—caesuras: 2 trochee, 3 trochee, absence of caesura before  $3\frac{1}{2}$ —rhythm: frequent pauses—ending: monosyllabic —elisions: harsh and frequent.

- (v.) *Sharp contrast.*

—Pause: 5 trochee—change from spondees to dactyl or *vice versa*.

- (vi.) *Scorn, indignation.*

Pause  $3\frac{1}{2}$ .

(vii.) *Strong emphasis on a word.*

Reserved caesura—first dactyl pause after  
an adjective—adjective at end of line before  
a pause.

(viii.) *Humour.*

Monosyllabic ending.

(ix.) *Special sounds.*

Alliteration of various consonants.







## HOW TO SET ABOUT THE TRANSLATION OF A PASSAGE

WHEN you have a passage of English before you, *read it carefully through*, not once nor twice, but several times.

Catch the *general spirit and style*, and search in your memory for *a similar passage of Vergil* to serve as a model.

Next note in the English remarkable rhythms, pauses, alliterations, emphatic words, phrases which lend themselves to hendiadys or apposition, chances for descriptive metre, archaisms, etc.

*Then, and not till then*, begin to think about details of *vocabulary*, jotting down as many alternatives as possible.

Finally, consider the *exigencies of metre*, using suitable forms and devices, but do not allow metrical necessities to dictate your pauses and general scheme of the passage. Do not allow mere difficulties of scansion to brush aside easily what your earlier processes have prescribed.

## INDEX OF SOME MEMORABLE LINES

(This Index may be used as a test of knowledge of hexameter technique, or for reading over before composing with a view to imitation. The lines are given in the order in which they occur in the text, and the numbers refer to pages.)

At mater sonitum thalamo sub fluminis alti		
Sensit. Eam circum	( <i>G.</i> 4. 334)	4
sata laeta boumque labores		
Diluit ;	( <i>G.</i> 1. 326)	5
turrimque tenebat ;		
Turrim, compactis trabibus quam eduxerat ipse.	( <i>A.</i> 12. 674)	5
divomque sibi poscebat honorem,		
Demens ! qui nimbos.	( <i>A.</i> 6. 590)	5
suosque		
Ducunt	( <i>G.</i> 3. 317)	5
Auna refert : "O luce magis dilecta	( <i>A.</i> 4. 31)	6
penitus modo non genus omne perosos		
Femineum :	( <i>A.</i> 9. 142)	6
Avidusque refringit		
Cunctantem.	( <i>A.</i> 6. 211)	6
Vis ergo inter nos quid possit uterque vicissim		
Experiamur ?	( <i>E.</i> 3. 28)	6
Fit nodo sinus :	( <i>G.</i> 2. 76)	6
Aeternumque vale."	( <i>A.</i> 11. 98)	7
Aeolus haec contra : "Tuos, o regina, quid optes	( <i>A.</i> 1. 75)	7
Parce metu, Cytherea : manent immota tuorum	( <i>A.</i> 1. 257)	7
Tum Zephyri posuere : premit placida aequora pontus		
	( <i>A.</i> 10. 103)	7
Quippe solo natura subest.	( <i>G.</i> 2. 49)	7
Sacra deum sanctique patres	( <i>G.</i> 2. 473)	7
Sed frumenta manu carpes sata : nec tibi fetae	( <i>G.</i> 3. 176)	8
Per gentes humilis stravit pavor : ille flagranti	( <i>G.</i> 1. 331)	8
Hic vertex nobis semper sublimis : at illum		
Sub pedibus Styx atra videt Manesque profundi.	( <i>G.</i> 1. 242)	8
Ante etiam sceptrum Dictaei regis, et ante	( <i>G.</i> 2. 536)	8





Non iniussa cano. Si quis tamen haec quoque, si quis		
Captus amore leget	(E. 6.	9) 9
Acceleremus, ait. Vigiles simul excitat. Illi	(A. 9.	221) 9
Tantum inter densas, umbrosa cacumina, fagos.	(E. 2.	3) 11
Tumidis, Bumaste, racemis	(G. 2.	102) 11
Pollio amat nostram, quamvis est rustica, Musam	(E. 3.	84) 11
Mollia luteola pingit vaccinia calta.	(E. 2.	50) 11
Incultisque rubens pendebit sentibus uva.	(E. 4.	29) 11
Obscenaque canes importunaeque volucres	(G. 1.	470) 12
Carpamus: dum mane novom, dum gramina canent.	(G. 3.	325) 12
Nudus ara: sere nudus: hiemps ignava colono.	(G. 1.	299) 12
Deprensus olim statio tutissima nautis.	(G. 4.	420) 13
Laomedontae luimus periuria Troiae.	(G. 1.	502) 13
Sed fugit interea, fugit irreparabile tempus	(G. 3.	284) 13
Semper hiemps, semper spirantes frigora Cauri.	(G. 3.	356) 14
Urit enim lini campum seges, urit avenae,		
Urunt Lethaeo perfusa papavera somno.	(G. 1.	77, 78) 14
Fortes invertant tauri	(G. 1.	65) 16
Sternunt se somno diversae in litore phocae.	(G. 4.	432) 16
Tantae molis erat Romanam condere gentem.	(A. 1.	33) 16
Primus vere rosam atque autumnu carpere poma.	(G. 4.	134) 16
Lumina, labentem caelo quae ducitis annum	(G. 1.	6) 17
Vere novo gelidus canis cum montibus umor		
Liquitur, et Zephyro putris se glaeba resolvit,	(G. 1.	43, 44) 18
Illi inter sese multa vi brachia tollunt	(A. 8.	452) 18
Mater, Cyrene mater, quae gurgitis huius.	(G. 4.	321) 18
Et sola in sicca secum spatietur arena (mock stateliness)		
	(G. 1.	389) 19
Quadrupedante putrem sonitu quatit ungula campum	(A. 8.	596) 19
Saxa per et scopulos et depressas convalles.	(G. 3.	276) 20
Constitit, atque oculis Phrygia agmina circumspexit.	(A. 2.	68) 21
Nereidum matri et Neptuno Aegaeo	(A. 3.	74) 21
Pro molli viola, pro purpurea narcisso.	(E. 5.	38) 21
Amphion Dircaeus in Actaeo Aracantho.	(E. 2.	24) 22
Munera sunt, lauri et suave rubens hyacinthus.	(E. 3.	63) 22
Cum placidum ventis staret mare: non ego Daphnim		
Iudice te metuam.	(E. 3.	26, 27) 22
Caeca regens filo vestigia. Tu quoque magnam		
Partem opere in tanto	(E. 6.	30, 31) 22
Aeris rauci canor increpat, et vox		
Auditur.	(G. 4.	71, 72) 23
Unus qui nobis cunctando restituis rem.	(A. 6.	846) 23
Implicuere inter se acies, legitque virum vir	(A. 11.	630) 23
Ignari hominumque locorumque		
Erramus.	(A. 1.	332) 24
Iamque iter emensi turres ac tecta Latinorum		
Ardua cernebant.	(A. 7.	160) 24

Maeonia mentum mitra crinemque madentem	( <i>A.</i> 4. 216)	26
Post, ubi iam thalamis se composuere, siletur		
In noctem, fessosque sopor suos occupat artus.	( <i>G.</i> 4. 189)	26
Eruet ille Argos Agamemnoniasque Mycenae.	( <i>A.</i> 6. 838)	27
Ante sinistra cava monuisset ab ilice cornix.	( <i>E.</i> 9. 15)	27
Omnibus umbra locis adero. Dabis, improbe, poenas.	( <i>A.</i> 4. 386)	27
Quos animosi Euri adsidue	( <i>G.</i> 2. 441)	29
Sublimem expulsam eruerent	( <i>G.</i> 1. 320)	30
Non liquidi gregibus fontes, non gramina deerunt.	( <i>G.</i> 2. 200)	30
Hic finis fandi. Solio tum Iuppiter aureo	( <i>A.</i> 10. 116)	30
Sit pecori, apibus quanta experientia parcis.	( <i>G.</i> 1. 4)	31
Insulae Ionio in magno, quas dira Celaeno	( <i>A.</i> 3. 211)	31
Spiculaque clipeique	( <i>A.</i> 7. 186)	32
Tityrus hinc aberat: ipsae te, Tityre, pinus	( <i>E.</i> 1. 38)	33
Luctus, ubique pavor, et plurima mortis imago.	( <i>A.</i> 2. 369)	33
Graius homo, infectos linquens profugus hymenaeos.	( <i>A.</i> 10. 720)	33
Inque salutatum linquo	( <i>A.</i> 9. 288)	34
Quae me cumque vocant terrae.	( <i>A.</i> 1. 610)	34
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Horrescunt corda agricolis; dabit ille ruinas	( <i>A.</i> 12. 453)	39
Spargens unida mella soporiferumque papaver.	( <i>A.</i> 4. 486)	39
Magnanimi Iovis ingratum ascendere cubile	( <i>A.</i> 12. 144)	39
Scilicet omnibus est labor impendendus, et omnes	( <i>G.</i> 2. 61)	39
Insontem infando indicio, quia bella vetabat.	( <i>A.</i> 2. 84)	40







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